**Synopsis**

**Doctor of Philosophy in Music**

# Exploring the Essence of Suruti Raga through Musical Forms with Special Reference to the Kritis of Tyagaraja and Muthuswamy Dikshitar


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## Introduction

Ragas are the unique feature of Indian classical music. In Carnatic Music , ragas are mainly divided into Janaka ragas (Parent ragas) and Janya ragas (the ragas which are derived from parent raga).The Janaka ragas are 72 in number. They also called Melakarta ragas. These 72 Janaka ragas yielded plenty of Janya ragas. Suruti is the Janya raga of 28$^{th}$ Melakarta Harikambhoji. From Abhyasa Ganam (basic lessons) to Sabha Ganam ( concert pieces) Suruti occupies a predominant place in Carnatic Music. It gives scope to render Manodharma Sangita also.

This study focuses on the following:

- Trace out the essence of Suruti raga in selected musical forms
- Bring out the Dhatu-Matu aspects in the Kritis of Tygaraja and Muthuswamy Dikshitar.

Kritis is the predominant musical form in Carnatic music. This form developed in the period of Trinities- Tyagaraja, Muthuswamy Dikshitar and Syama Sastri. Syamasastri has not composed any Kriti in Suruti raga. Other musical forms Varnam, Padam, Javali , Tillana and Mangalam of different composers have also taken for this study.

## Defining the problem

- Suruti is a Janya raga of 28$^{th}$ Melakartha ,Harikambhoji in Carnatic music
- Defining the problem is to find out the essence of Suruti raga through the execution of svaras in various musical forms and analyse the Kritis of Tyagaraja and Muthuswamy Dikshitar in Suruti in a detailed manner.

## Study area

The study area of the thesis entitled **"Exploring the essence of Suruti raga through musical forms with special reference to the Kritis of Tyagaraja and Muthuswamy Dikshitar"** are:

- Selected compositions in various musical forms of different composers in Suruti raga
- The Dhatu- Matu aspects in the Kritis of Tyagaraja and Muthuswamy Dikshitar in Suruti raga

**Objectives**

- To trace the name of the parent raga of Suruti, Harikambhoji from Lakshanagrandhas
- To examine the name , development and structure of the raga Suruti from Lakshanagrandhas and recent texts.
- To explore the significance of Suruti raga in detail
- To understand the execution of Suruti raga svaras in selected musical forms.
- To highlight the Dhatu-Matu aspect in the Suruti raga Kritis of Tyagaraja and Dikshitar.
- To emphasize the correlation between the ragabhava and sahitya in the Kritis of Tyagaraja and Dikshitar.

**Scope of the study**

- The main scope of the study is to explore the essence of the raga Suruti.
- Bring out the application of svaras of Suruti raga in various musical compositions.
- Enhance the Dhatu- Matu aspects in the Suruti raga kritis of Tyagaraja and Muthuswamy Dikshitar.

**Thesis statement**

To explore the execution of svaras in Suruti raga through various musical forms of different composers and analyzed the Dhatu- Matu aspects, correlation of Svara bhava with Sahitya bhava in the Kritis of Tyagaraja and Muthuswamy Dikshitar.

**Sources**

The thesis entitled **"Exploring the essence of Suruti raga through musical forms with special reference to the Kritis of Tyagaraja and Muthuswamy Dikshitar"** is based on the compositions in the Suruti raga. Hence the secondary sources are utilized.

**The sources are:**

- Notations of the compositions from various books.
- Articles, other research works and related books.
- Lecture demonstrations uploaded in You Tube.
- Live musical performances of various artists.
- Recordings of eminent performing artists of past and present, including vocal and instrumental.

**Methodology**

The title of the thesis is "**Exploring the essence of Suruti raga through musical forms with special reference to the Kritis of Tyagaraja and Muthuswamy Dikshitar"**

Types of methods adopted under this title are:

**Historical study**

- Tracing the evolution of Harikambhoji, the parent raga of Suruti, through Lakshanagrandhas from ancient to modern times.
- Examining the development of raga Suruti through Lakshanagrandhas to understand its historical context from ancient to modern times.

**Observational Method**

- Identifying the execution of svaras and phrases in Suruti raga through live concerts and recordings of selected vocal and instrumental artists.
- Observing the application of svaras in Raga alapana and Kalpana svara by past and present musical artists.

**Descriptive Method**

- Providing a brief overview of musical forms in Carnatic music.
- Highlighting the decorative angas in Suruti raga Kritis of Tyagaraja and Muthuswamy Dikshitar**.**

**Analytical Method**

- Analyzing the svara application of Suruti in various musical forms by different composers.
- Exploring the correlation between ragabhava and sahitya in the Kritis of Tyagaraja and Dikshitar.
- Analyzing the Dhatu-Matu aspects in the Kritis of Tyagaraja and Dikshitar.

**Chapters**

**Excluding introduction and conclusion there are four chapters.**

**Chapter One: Tracing the name of the Parent Raga of Suruti: Harikambhoji from Selected Lakshanagrandhas**

Chapter Two **:** **Significance of the Raga Suruti**

Chapter Three **:** **The execution of svaras of Suruti raga in various musical forms**

Chapter Four **:** **Dhatu and Matu aspects in the Suruti Raga Kritis of Tyagaraja and Dikshitar.**

Introduction in general is given at the starting of the work. The description on each chapter has been given below:

Chapter One**: Tracing the name of the Parent Raga of Suruti: Harikambhoji from Selected Lakshanagrandhas**

Since the main topic of the thesis is a study on the raga Suruti, it is essential to trace the history and development of the parent raga, Harikambhoji. The researcher has selected treatises period from ancient to modern period texts to find out the history of Harikambhoji. The transformation of this raga happened gradually by centuries.This chapter divided into three periods- Ancient, Medieval and Modern. Tracing out the name, svaras and Lakshanas of the parent raga of Suruti , Harikambhoji from Lakshanagrandhas of these three periods are pointed out in this chapter.

**1.1 Lakshanagrandhas of Ancient period** – The Lakshanagrandhas taken for study from ancient period are given below:

- Natyasastra of Bharata ( 2nd Century)
- Naradiyasiksha of Narada (2nd Century)
- Brihaddesi of Matanga ( 6th – 9th Century)
- Sangitamakaranda of Narada (7th – 9th Century)
- Sangita Samaya Sara of Parsvadeva (12th-13th Century)
- Sangitaratnakara of Sarngadeva (13th Century)

**1.2 Lakshnagrandhas of Medieval period-**The Lakshanagrandhas taken from Medieval period are:

- Svaramelakalanidhi of Ramamatya(16th Century )
- Ragatalachintamani of Poluri Govindaka (16thCentury)
- Sadragachandrodaya of Pundarika Vittala (16th Century)
- Rasakaumudi of Srikanta ( 16th Century)
- Sangita Sudha of Govinda Dikshitar (16th Century)

**1.3 Lakshanagrandhas of Modern period-** The selected Modern period Lakshanagrandhas for the study are:

- Chaturdandiprakashika of Venkatamakhi( 16th Century)
- Sangita Parijatha of Ahobala (17th Century)
- Ragatatvavibhoda of Srinivasa (17th Century)
- Ragalakshanamu of Sahaji (17th Century)
- Sangita Saramrita of King Tulaja(17th Century)
- Ragalakshana of Muddu Venkatamakhi (18th Century)
- Sangrahachudamani of Govindacharya( 18th Century).

This chapter deals with the historical aspects of Suruti's parent raga,Harikambhoji.

**Chapter Two: The significance of the raga Suruti**

The main headings of this chapter are given below:

2.1**The significance of Suruti raga in various Lakshanagrandhas**

Each raga has its origin and development. Likewise Suruti raga also has the historical background in the sphere of origin and development. The Lakshangrandhas taken to trace the Svaras, Lakshanas and so on. The reference taken from **Ragalakshanasangraha** of Hema Ramanathan.

The Lakshanagrandhas are:

- Sangitaparijatha of Ahobala(17th Century)
- Ragatatvavibhoda of Srinivasa (17th Century)
- Hridayaprakasha of Hridayanarayanadeva (18th Century)
- Ragalakshana of Muddu Venkatamakhi (18th Century)
- Sangrahachudamani of Govindacharya(18th Century)
- Sangitasarasangrahamu of Thiruvenkatakavi (18th Century)
- Sangita Sampradaya Pradarsini of Subbarama Dikshitar( 20th Century)

2.2 **Suruti in recent texts**- Recent texts taken for the study are:

- A dictionary of South Indian music & musicians- Prof.P Sambamoorthy (20th Century)
- Ragalakshanangal of SR Janakiraman (20th Century)
- Ragas of Indian Music of Prof. Nookala Chinna Satyanarayaan (20th Century)
- Splendour of South Indian Music of PT Chelladurai (20th Century)
- Ragalakshana Deepika of Dr. S. Bhagyalakshmi (21st Century**)**

2.3 **Allied ragas of Suruti**- Kedaragaula and Narayanagaula

- Arohana and Avarohana of Suruti, Kedaragaula and Narayanagaula
- Unique phrases of these ragas
- Common phrases in Suruti and **Kedaragaula**
- Common phrases in Suruti and **Narayanagaula**

2.4 **The execution of svaras in Suruti raga**

- The different shades of all svaras of Suruti including plain notes and oscillated notes.

This chapter focusing on the history of the Suruti raga, allied ragas of Suruti , the execution of svaras and so on.

**Chapter Three: The execution of Svaras of Suruti in various musical forms**

Musical forms or compositions are having different musical structures. These musical forms are providing picture of a raga.This chapter deals with the following areas.

- Brief explanation and notations are given to the concert forms from Varna, Kirtana, Kriti, Ragamalika, Padam, Javali, Tillana and Mangalam,
- The execution of all svaras of Suruti in the musical forms of the different composers are observed. The compositions taken for the study

| S.No | Composition | Starting word | Composer |
|---|---|---|---|
| 1 | Adi tala Varna | Ento premato | Veena Kuppayyar |
| 2 | Ata tala Varna | Inta calamu | K.Ponnayya Pillai |
| 3 | Kriti | Kanavenum | Arunachala Kavirayar |
| 4 | Kriti | Tillai ambalathanai | Gopalakrishna Bharati |
| 5 | Padam | Indendu | Kshetragna |
| 6 | Padam | Alarsara | Swati Tirunal |
| 7 | Javali | Mayaladi | Tacchur Singaracharyalu |
| 8 | Javali | Dani bodana | Chinnayya (Tanjore Quartette) |
| 9 | Tillana | Tadaratani | Mysore Vasudevachar |
| 10 | Mangalam | Srirama jayamangalam | Papanasam Sivan |

This chapter deals with selected concert musical forms in Suruti raga of the selected composers.

**Chapter Four: Dhatu- Matu aspects in the Suruti raga Kritis of Tyagaraja and Muthuswamy Dikshitar**

The musical form Kriti flourished in today's structure is from Trinity period onwards. In Suruti raga, Tyagaraja has composed nine Kritis and Dikshitar has composed seven Kritis. SThe areas covered in this chapter are:

- **Dhatu aspects in the Kritis of Tyagaraja and Dikshitar**
  1. Trayodasa lakshanas seen in the Kritis of Tyagaraja and Dikshitar
  2. Sancharas and Visesha prayogas and other phrases like Janta, Dhatu and Samvadi svaras are seen in the Kritis of Tyagaraja and Dikshitar
  3. Chittasvara seen in Dikshitar kriti
  4. Various gamaka prayogas in Tyagaraja and Dikshitar Kritis. The Gamakas from the Dasavidha gamakas and Pancha dasa vidha gamakas.
- **Matu aspects in the Kritis of Tyagaraja and Dikshitar**
  1. Pada- The length of the Pada in Tyagaraja and Dikshitar
  2. Prasa- The different prasas used in the Suruti raga Kritis of Tyagaraja and Dikshitar
- **Dhatu – Matu aspects in the Kritis of Tyagaraja and Dikshitar**
  1. Svarakshara- Different Svaraksharas seen in the Suruti raga kritis of Tyagaraja and Dikshitar
  2. Madhyamakala Sahitya- Madhyamakala sahitya in Dikshitar Kritis
  3. Bhavapoorva- The correlation of Svara and Sahitya in the Suruti Raga Kritis of Tyagaraja and Dikshitar.The selected Kritis are:
     - **a.** Srngarincukoni - Tyagaraja
     - **b.** Sri Balasubrahmanyam - Dikshitar

This chapter deals with the Dhatu- Matu aspects in the Suruti raga Kritis of Tyagaraja and Muthuswamy Dikshitar.

**Conclusion**

Suruti is a majestic raga because of its vishesha prayogas, svara combinations and so on.The essence of Suruti is depicted in all musical forms from Gitam to Mangalam. Suruti is suitable to sing any part of a concert. The Kritis of Tyagaraja and Muthuswamy Dikshitar are an inspiration for all composers of post Trinity period. Many of them have influenced by the kritis of Trinities. Their Kritis are still exists in Carnatic music. Without their kritis , Carnatic music concert is not complete.Their suruti raga kritis are embellished with ranjaka prayogas and rhetorical excellences.

**The factors identified by the scholar from the chapters are given below**:

**First chapter**,by tracing the parent raga of Suruti , Harikambhoji from Lakshanagrandhas , identified the name of the raga in each treatises were different.It is observed that Nishada was different in most of the treatises.

In the **second chapter**, it is observed that the raga Suruti had the structural changes from centuries mainly in its name, Lakshana, arohana-avarohana and so on.

Through the **third chapter**, the essence of Suruti raga portrayed and came to a conclusion that Suruti is a multi shaded raga.

In the fourth chapter,the study on Dhatu – Matu aspects in the Kritis of Tyagaraja and Dikshitar arrived into a conclusion that the complete essence of Suruti, beautifully portrayed in their kritis and Suruti is a Bhakti and Sringara rasa pradhana raga.

**Findings**

- The name Kambhoji first came in Sangitamakaranda of Narada between $7^{th}$ and $9^{th}$ Century.
- In medieval period texts, Kambhoji is considered both as a raga and as a mela.
- In $16^{th}$ Century svaramelakalanidhi of Ramamatya, Kambhoji 's Nishada is Kakali Nishada
- From Sangita Sudha of Govinda Dikshitar($16^{th}$ Century) onwards Nishada is mentioned as Kaisiki nishada.
- In $18^{th}$ Muddhu venkatamakhi prefixed Hari to Kedaragaula and given the name Harikedaragaula
- Same Century Govindacharya prefixed Hari to Kambhoji and given the name Harikambhoji.
- The name of the raga Suruti is seen from the end of $16^{th}$ Century only
- The name of the raga Suruti is differently seen in various texts
- In $18^{th}$ century, according to the Asampurna melapaddhati of Muddu venkatamakhi, this raga mentioned as Surati and it is a bhashanga Janya raga of Hari kedaragaula
- In the same century in Sampurna mela paddhati, Govindacharya mentioned this raga as Suruti
- The name Surati and Suruti are still using.
- The arohana and avarohana are seen differently in various treatises.
- At present, Suruti is considered as both Audava vakra sampurna and Ubhaya vakra shadava sampura raga
- Suruti is a raga with finer nuances and intricacies.
- The feel of the raga is more important than svaras.
- All svaras are singing as plain notes in arohana and avarohana all svaras rendering as oscillated including Shadja and Panchama.

- Suruti is a Rakti raga and moreover it is a Lakshya oriented raga Suruti is used both in abhyasa gana and Sabha gana
- In abhyasa gana catogory, in the Lakshya gita of Venkatamakhi Ati tarasthayi prayogas can be seen.
- The varnas of Suruti raga covers visesha sancharas of the raga like mgpmr- sndpmgrs and so on.
- The Kirtanas of pre-trinity composers like Annamacharya ($14^{th}$ Century), Arunagirinathar ($15^{th}$ Century) and Purandara Dasa ($15^{th}$ Century) have re-tuned later in Suruti raga.
- Though Suruti is apt for singing in Chowka kala( slow tempo), there are compositions in madhyama kala(medium tempo) like Kanaka sabhai of Gopalakrishna Bharati, Patikihara of Tyagaraja and so on.
- The Deerga svara prayoga (prolonged note) of Shadja,Rishabha, madhyama, panchama and nishada commonly seen in Tyagaraja and Dikshitar kritis. This is a speciality of Suruti raga.
- Both mrs and mgrs prayogas are seen in Tyagaraja and Dikshitar kritis.
- The visesha prayoga mgpmr is commonly seen in both Tyagaraja and Dikshitar kritis
- The phrases like ps , pr are used both in Tyagaraja and Dikshitar kritis.
- There are many compositions of Tyagaraja which start with a svarakshara. In some of the Suruti raga kriti also can be seen this prayoga.
- In Suruti raga kritis of Dikshitar can be seen plenty of Prasa of prayoga especially Antya prasa prayogas.
- The decorative angas like Chittasvara and Madhamakala sahitya can be seen in the Suruti raga kritis of Dikshitar. But in Tyagaraja Kritis in Suruti ,these angas are not seen.
- Suruti is a Sringara and Bhakti rasa pradana raga.
- Most of the Suruti raga Kritis of Tyagaraja are in Bhakti rasa.
- In Nowka Charitram the first song in Suruti raga is in Sringara rasa. But the last song mangalam depicts Bhakti rasa.

**Limitation**

- The execution of svaras in Suruti raga are analyzed only in selected musical forms of various composers**.**

**Scope of further study**

- The detailed study of the application of Suruti raga in Manodharma sangita can be explored
- The comparative study of the Suruti raga kritis of Tyagaraja and Muthuswamy Dikshitar in the aspects of different school of thought.
- The usage of Suruti in different art forms like Kathakali sangitam, Sopana Sangitam can be studied.
- The comparative study of Suruti and its equivalent Hindustani raga Sorath can be studied.

**Publications**

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